

LESSON 42

THE FOUR COLOUR SCALES

The colouring of the four worlds of the Kabbalah is something that has been only partly published in books about the Golden Dawn. The formation and blending of these scales is a very intricate and time consuming task that is so finely balanced that errors in colour mixing are easy to make. It also must be pointed out that in the Golden Dawn there were two schools of thought regarding the colour generating process. The first view is that colours in the first scale (called the King Scale) should be translucent and gradually attain brightness as one worked through to the final scale. The second concept is that the colours of the first scale should be as bright as possible, for these are in the highest echelon allied to the world of Atziluth, and as such are free from the tints of the lower scales and their associated worlds which would gradually make the colours dull by comparison to the first scale.

The second method of colour development is the one utilised in this course and has been updated from the early Golden Dawn papers for an easier explanation. The formation of the four scales of colour was originally Inner Order material, but was brought to the Outer Order level so that more time could be spent on such a complex system of learning and understanding.

THE FORMATION OF THE COLOURS OF THE KING SCALE

The first three Sephiroth have definite colours associated and are not generated colours.

The Generation of the Sephiroth of the King Scale

KETHER - This is allocated Brilliance because it is strictly speaking no direct colour but is designated by spirit which is brilliant white.

CHOKMAH - This is butterfly blue and represents the feminine passive principle that has evolved from spirit.

BINAH - The crimson of this Sephira is said to represent the masculine principle.

DAATH - The colours of this Sephira are formed from the previous three on the ratio of Kether 3, Chokmah 2 and Binah 1.

CHESED - The deep violet of this Sephira is formed from the merging of Chokmah and Binah.

GEBURAH -The orange of this Sephira is formed because it is the complementary of the violet of Chesed.

TIPHARETH - The rose pink of this Sephira is formed from Kether and Binah.

NETZACH - The amber colour here is formed from the orange of Geburah and the rose pink of Tiphareth.

HOD - The violet purple here is the complementary of the amber of Netzach.

YESOD - The butterfly blue of Chokmah unites with the rose pink of Tiphareth to form the indigo of this Sephira.

MALKUTH - The citrine yellow of this Sephira is a reflection of the brilliant white of Kether on the top of the tree. Since brilliance is not a colour, the first colour must be citrine yellow which is a full colour manifested from what Kether represents (this is not a generated colour but a placed one).

The Generation of the Paths of the King Scale

The formation of the paths is a very simple one that one could relate the principle of the book Sepher Yetzirah to. Simply imagine a colour circle with every colour in the spectrum in it, which would appear brilliant white. Divide it into three and you have the association to the three Mother letters and the three elements. Divide these colours yet again into seven parts and you have the planetary associations. Again divide the seven colours by twelve and you have the association to the twelve zodiac signs.

NOTE: The following colour scales are considered more up to date versions of those of the old Golden Dawn and as such those of you who are familiar with the old colour scales will note a number of changes in the colours and the odd colour reversal of the paths, which was needed to balance up the harmony. These scales were developed by members of the Thoth Hermes Temple in New Zealand and were checked (by practical and clairvoyant analysis) by various Inner Order members of the now defunct Whare Ra temple who have been experimenting in study of the colour scales for over 50 years.

FORMATION OF THE COLOURS OF THE QUEEN SCALE

The Generation of the Sephiroth of the Queen Scale

KETHER - This is again brilliant white for formlessness containing all things.

CHOKMAH - This colour is described as bluish grey and is the intermediate colour between white and blackish red, the last colour in the spectrum.

BINAH - This is blackish red, the final colour before black (which is not really deemed a colour but simply space) and appears black to the naked eye. (note that black must not be used here for when one begins to generate the paths blacks basic tint throws the colour generation completely out of sequence and produces a different set of scales.).

DAATH - This is formulated from Kether working through Chokmah or a mixture of white and bluish grey and becomes a grey white.

CHESED - The primary blue of this colour represents the watery principle and is an allotted colour a shade darker than the blue of the path of Mem in the King Scale.

GEBURAH - The primary red colour of this Sephira is also an allotted or placed colour and relates to fire and is a shade

darker than the colour of the path of Shin in the King scale.

TIPHARETH - The yellow of this path is also a placed colour and is said to represent air, it was originally a colour darker than the path of Aleph of the King Scale but because it is on the central pillar the brilliance will shine through it producing a gold effect.

NETZACH - The green of this Sephira is formed from the merging of the blue and gold of Chesed and Tiphareth.

HOD - The red of Geburah and the golden yellow of Tiphareth form together to make the orange of this Sephira.

YESOD - The blue of Chesed and red of Geburah unite with the golden yellow of Tiphareth to form the violet brown of Yesod.

MALKUTH - The colours of this Sephira are made up of composite rays, each forming a separate section of the Sephira. The red blue and golden yellow of the second triad form the citrine. The green, golden yellow and blue colours of Chesed, Tiphareth and Netzach then unite to form the olive green section. The red, orange and violet brown colours then form the russet brown section. The black section of this Sephira is an allotted colour for the earth element (when considering the principle of descent, green is generally only used for the earth element when thinking in terms of ascent which does not really apply here).

Generation of the Paths of the Queen Scale

The paths of the Queen Scale are formed from the following combination of the Sephiroth.

Path	Symbol	Colour combination
11	△	KETHER AND CHOKMAH
12	○	KETHER AND BINAH
13	○	KETHER AND DAATH
14	○	CHESED AND DAATH
15	○	BINAH AND CHOKMAH
16	○	CHOKMAH AND CHESED
17	H	BINAH AND TIPHARETH
18	◎	BINAH AND GEBURAH
19	◎	GEBURAH AND CHESED
20	◎	DAATH AND TIPHARETH
21	4	BINAH AND CHESED
22	—	CHESED AND TIPHARETH
23	▽	NETZACH AND HOD
24	↗	GEBURAH AND TIPHARETH
25	↗	KETHER AND TIPHARETH
26	↙	HOD AND YESOD
27	♂	GEBURAH AND HOD
28	↖	YESOD AND KETHER
29	*	NETZACH AND OLIVE OF MALKUTH
30	○	TIPHARETH AND HOD
31	△	HOD AND RUSSET OF MALKUTH
32	◎	YESOD AND CITRINE OF MALKUTH

FORMATION OF THE COLOURS OF THE PRINCE SCALE

This scale is formed through the union of the King scale and the Queen scale. For example: The colours from the following Sephiroth and paths are mixed to form the colour of the Prince scale.

Generation of the Sephiroth of the Prince Scale

King Kether	+	Queen Kether	=	Prince Kether
King Chokmah	+	Queen Chokmah	=	Prince Chokmah
King Binah	+	Queen Binah	=	Prince Binah
King Daath	+	Queen Daath	=	Prince Daath
King Chesed	+	Queen Chesed	=	Prince Chesed
King Geburah	+	Queen Geburah	=	Prince Geburah
King Tiphareth	+	Queen Tiphareth	=	Prince Tiphareth
King Netzach	+	Queen Netzach	=	Prince Netzach
King Hod	+	Queen Hod	=	Prince Hod
King Yesod	+	Queen Yesod	=	Prince Yesod
King Malkuth	+	Queen Malkuth	=	Prince Malkuth (all four corners mixed with its counterpart)

Generation of the Paths of the Prince Scale

The following Paths are illustrated by their astrological association for a quick and easy reference.

King		+	Queen		=	Prince Scale	
King		+	Queen		=	Prince Scale	
King		+	Queen		=	Prince Scale	
King		+	Queen		=	Prince Scale	
King		+	Queen		=	Prince Scale	
King		+	Queen		=	Prince Scale	
King		+	Queen		=	Prince Scale	
King		+	Queen		=	Prince Scale	
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King		+	Queen		=	Prince Scale	
King		+	Queen		=	Prince Scale	
King		+	Queen		=	Prince Scale	
King		+	Queen		=	Prince Scale	

FORMATION OF THE COLOURS OF THE PRINCESS SCALE

Generation of the Sephiroth of the Princess Scale

KETHER, CHOKMAH and BINAH - are formed from the top triad of the King, Queen and Prince Scales, the influence of Kether dominating the colour formation.

KETHER - is brilliant white, rayed with the Δ (yellow) of the King Scale in Malkuth (because it is Kether Manifested).

CHOKMAH - is a combination of Chokmah of Binah and the Prince Scale with a heavy influence of Kether and flecked with the blue (∇) of the King Scale Chokmah, yellow (Δ) of the Malkuth of the King Scale and red (Δ) of the King Scale's Binah. Chokmah was originally considered the sphere representing the zodiac although it is thought Uranus is represented, in this case just the ∇ of the triad could be satisfactory.

BINAH - is formed by Binah of the Queen Scale and Binah of the Prince Scale, and a heavy influence of Kether, flecked with the King Scale's Binah (Δ).

DAATH - is formed by Daath of the Queen Scale and Daath of the Prince Scale. Daath is neither flecked nor rayed being the invisible sphere.

CHESED, GEBURAH, TIPHARETH, NETZACH and HOD are formed from their respective Sephiroth in the Queen and Prince Scales. The flecks again are from their respective spheres in the King Scale, but where colours are too dark or similar to the Princess Scale colour, complementary colours are used.

CHESED - Queen Scale Chesed + Prince Scale Chesed flecked with complementary gold yellow - which in turn is an emanation from the King Scale.

GEBURAH - Queen Scale Geburah + Prince Scale Geburah flecked with complementary.

TIPHARETH - Queen Scale Tiphareth + Prince Scale Tiphareth. NOT flecked or rayed.

NETZACH - Queen Scale Netzach + Prince Scale Netzach flecked with the King Scale colour of Netzach.

HOD - Queen Scale Hod + Prince Scale Hod flecked with complementary.

YESOD - Yesod's combination of Queen Scale Yesod + Prince Scale Yesod is as much like the colours it was formed from that the complementary colour was placed in Yesod instead. This complementary citrine also seems to represent the combination of the Queen Scale's Malkuth citrine and the Prince Scale's Malkuth citrine rising up into Yesod of the Princess Scale. Yesod is

flecked with Sagittarius of Atziluth coming from Kether according to western concepts.

MALKUTH - being the final stage is the black of the Queen Scale and Prince Scale Malkuth rayed with Malkuth of the King Scale.

The pattern of flecks and rays goes thus:

The two end Sephiroth, Kether and Malkuth are rayed holding the ends of the spectrum, all the other spheres are flecked except Tiphareth which is neither flecked or rayed.

Generation of the Paths of the Princess Scale

The zodiac paths are all formed by mixing their respective paths in the Queen scale and Prince Scale. These paths are neither rayed or flecked.

The elements are rayed and not flecked as mentioned in earlier texts, due to the attribution of Uranus, Neptune and Pluto to these paths.

The paths of the planets and elements are formed and rayed thus:-

- △ Queen Scale + Prince Scale rayed with King Scale △ path.
- Queen Scale + Prince Scale rayed with King Scale ○ path.
- ☽ Queen Scale + Kether rayed with ☽ of the King Scale.
- ♀ King Scale Binah + Kether rayed with green of King scale path, ♀.
- ☿ Queen Scale + Prince Scale rayed complementary.
- ▽ Queen Scale + Prince Scale rayed complementary.
- ♂ Queen Scale + Prince Scale rayed King Scale Netzach.
- Queen Scale + Prince Scale rayed King Scale Tiphareth.
- △ Queen Scale + Prince Scale rayed complementary.
- ☿ Queen Scale + Prince Scale rayed King Scale path.

Complementary colours are used when the reflection from the King Scale is too similar to the colour of the Path in the Princess Scale.

TABLES OF CORRESPONDENCE

(Note: A colour description has been given alongside the colour name. This has been given to help in identification of colour.)

COLOURS OF THE KING SCALE

Path No.	Colour Name	Colour Description
1	Brilliant White	Pure White
2	Butterfly blue	Pale Soft Blue
3	Crimson	Crimson
4	Deep Violet	Deep Violet
5	Orange	Orange Peel
6	Flamingo	Clear Rose Pink
7	Amber Yellow	Amber Greyish Yellow
8	Clematis Blue	Deep Violet Purple
9	Indigo Blue	Indigo dark violet
10	Primary Yellow	Vivid Yellow
11	Pale Yellow	Pale Yellow
12	Primrose Yellow	Greenish Yellow
13	Pale Silvery blue	Pale Bluish Grey
14	Paris Green	Emerald Green
15	Blood Red	Deep Brownish red
16	Flame Red	Reddish Orange
17	Persian Orange	Marigold Orange
18	Dark Amber	Brown to light Yellow Brown
19	Poison Yellow	Greenish Yellow

20	Yellowish Green	Yellowish Green
21	Vivid Violet	Violet
22	Grass Green	Deep Green to Greyish Green
23	Deep Blue	Deep Blue
24	Blue Green	Bluish Green
25	Reddish Blue	Deep Blue with hidden Red
26	Deep Indigo	Bluish Grey
27	Scarlet	Vivid Red
28	Amethyst	Violet
29	Ruby Red	Ultra Violet Crimson
30	Maize Yellow	Reddish Yellow
31	Paprika Red	Glowing Orange Red
32	Light Indigo	Dull Violet
Daath	Lavender	Light Lavender Grey

COLOURS OF THE QUEEN SCALE

Path No.	Colour Name	Colour Description
1	White	White
2	Bluish Grey	Bluish Grey
3	Reddish Black	Reddish Black
4	Primary Blue	Vivid Blue
5	Primary Red	Vivid Red
6	Daffodil Yellow	Soft Yellow
7	Primary Green	Vivid Green
8	Deep Orange	Deep Tawny Orange
9	Dark Petunia	Violet Brown
10	Tertiaries (Black, Deep Turquoise, Grapefruit, Venetian Red)	Black, Olive, Citrine, Russet
11	Pastel Grey	Pale Grey
12	Greyish Violet	Light Violet
13	Silver White	Silvery White
14	Sky Blue	Light Blue
15	Dull Violet	Dull Violet
16	Porcelain Blue	Light Greyish Blue
17	Greyish Red	Mauve Red
18	Oxide Red	Red Brown
19	Dark Violet	Dark Violet Purple
20	Pale Green	Soft Green
21	Ultramarine Blue	Violet Blue/Red Blue
22	Deep Turquoise Green	Blue Sea Green

23	Greyish Green	Olive Green
24	Jasper Red	Orangy Red Brown
25	Light Yellow	Clear Pale Yellow
26	Olive Brown	Greenish Brown
27	Poppy Red	Orange Red
28	Violet Grey	Light Grey tinged with Violet
29	Signal Green	Green
30	Melon Yellow	Golden Yellow
31	Copper Red	Brownish Orange
32	Chocolate Brown	Very dark Violet Brown
Daath	Very light Grey	Grey White

COLOURS OF THE PRINCE SCALE

Path No.	Colour Name	Colour Description
1	White	White
2	Grey Cadet Blue	Greyish Blue
3	Garnet Red	Deep Red/Violet Brown
4	Lapis Lazuli	Very Deep Blue
5	Lobster Red	Red Orange
6	Peach	Pastel Red
7	Green	Fernleaf Green
8	Greyish Ruby	Greyish Ruby
9	Dark Bluish Grey	Dark Bluish Grey
10	Olive, Brilliant Green, Green Grey, Brownish Orange	Yellow Green, Vivid Green, Green Grey, Tan Brown
11	Greenish Grey	Very light Greenish Grey
12	Khaki	Greyish Purple Green
13	Turquoise White	Bluish White
14	Copper Green	Greyish Green, more Green than Grey
15	Old Rose	Reddy Violet Brown
16	Sepia Brown	Deep warm Olive Brown
17	Cinnamon Brown	Brownish Orange
18	Mahogany Red	Reddish Brown
19	Dark Olive Brown	Dark Olive Brown
20	Lime Green	Light Yellow Green
21	Deep Blue	Very dark Deep Blue

22.	Chrome Green	Bright Bottle Green
23	Dark Turquoise	Blue Grey Green
24	Teak Brown	Dark Brown
25	Oriental Blue	Dull Greyish Blue
26	Deep Violet Brown	Deep Red Brown
27	Madder Red	Madder Red
28	Light Amaranth	Light Amethyst
29	Dark Magneta	Grey Purple
30	Orange	Golden Yellow Orange
31	Venetian Red	Red Brown
32	Brownish Grey	Brownish Grey
Daath	Very Light Bluish Grey	Very Light Bluish Grey

COLOURS OF THE PRINCESS SCALE

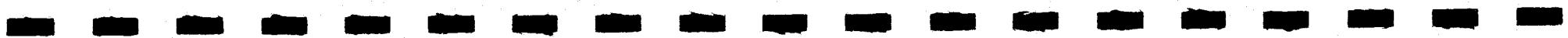
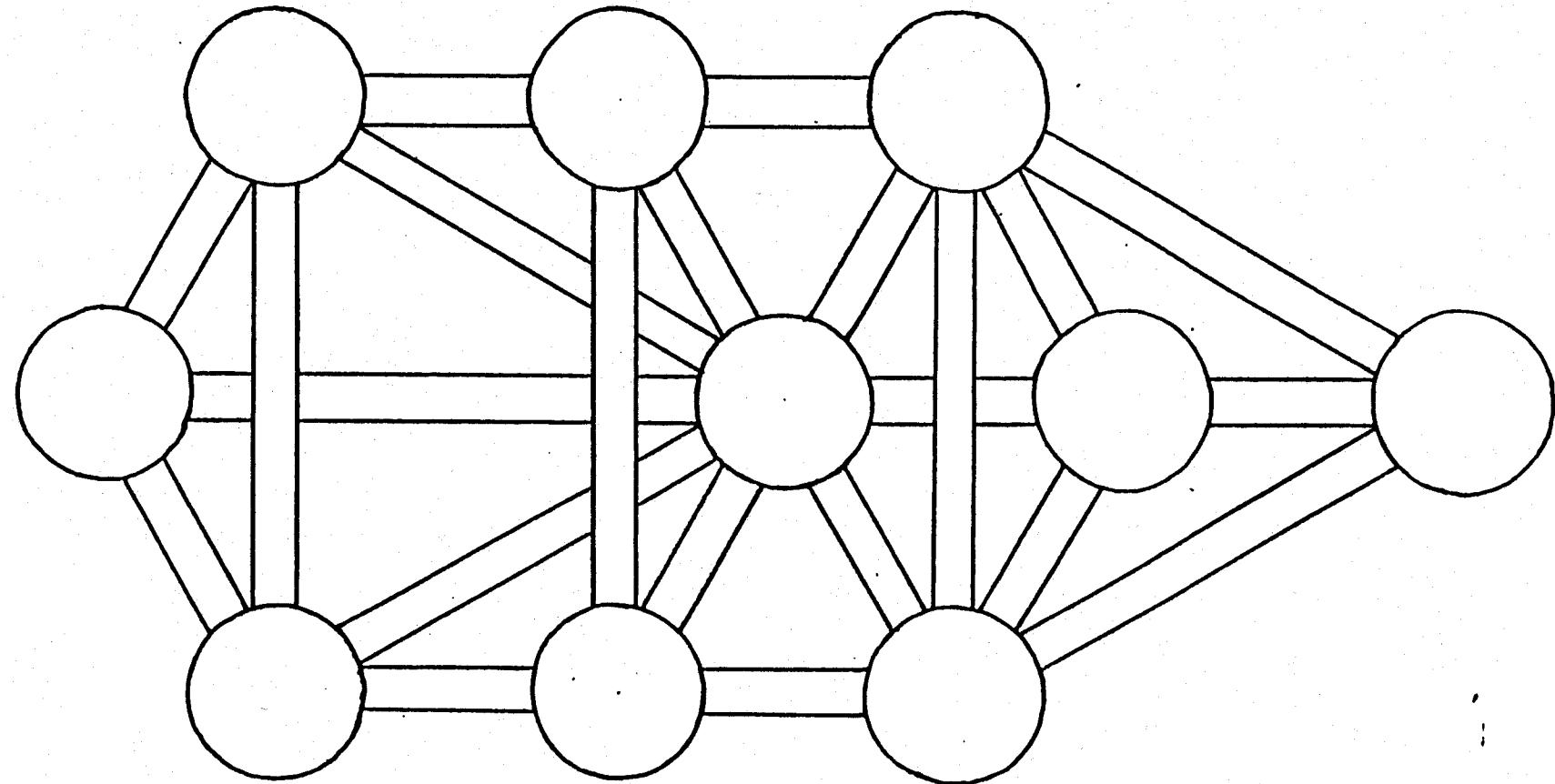
Path No.	Colour Name	Colour Description
1	White rayed Gold	White rayed Gold
2	White flecked red, blue, yellow	White tinged with blue flecked with red, blue, yellow
3	Light Red Lilac flecked with Crimson	Purplish Pink flecked with Red
4	Very deep Blue Azure flecked Lemon Yellow	Violet/Red Blue flecked with Yellow
5	Currant Red flecked with Green	Red Flecked with Fernleaf Green
6	Butter Yellow	Soft Apricot Yellow Orange
7	Green flecked with Amber	Yellow/Green flecked with Mustard Yellow
8	Ruby Grey flecked with Yellowish Green	Deep Maroon Grey flecked with Yellowish Green
9	Olive flecked with Blue	Yellow Olive Green flecked with Blue
10	Black rayed with Yellow	Black rayed with Yellow
11	Pale Greenish Grey rayed with Pale Yellow	Pale Greenish Grey rayed with Pale Yellow
12	Sallow rayed with Primrose	Greyish Purple Green rayed with Yellow
13	Bluish White rayed with Silver Blue	Bluish White rayed with Silver Blue

14	Cerise rayed with Emerald Green	Deep Red Pink rayed with Emerald Green
15	Greyish Magneta	Violet Red Grey
16	Dark Green	Deep Grey Green
17	Mahogany Brown	Deep Red Brown
18	Caput Mortuum	Deep Brown
19	Green Black	Very Deep Green
20	Greyish Yellow	Yellow Lime Green
21	Violet Blue rayed with Yellow Gold	Strong Royal Blue rayed with Gold Yellow
22	Deep Green	Deep Green
23	Dull Green rayed with Cuba Red	Grass Green rayed with Cuba Red
24	Agate	Rich Brown
25	Water Blue	Greyish Turquoise
26	Very Deep Olive Brown	Very Deep Olive Brown
27	Cherry Red rayed with Amber	Cherry Red rayed with Amber
28	Greyish Violet	Pale Violet
29	Dull Green	Dull Pine Needle Green
30	Apricot Yellow rayed with soft Pink	Orange Yellow rayed with light Pink
31	Russet Red rayed Green	Red Russet rayed Grass Green
32	Greyish Brown rayed Blue	Greyish Brown rayed Royal Blue
Daath	Very light Bluish Grey	Very light Bluish Grey

exercise

Draw up five Trees of Life identical to the example attached. On four of them paint each of the four scales, one scale per Tree. On the fifth paint the spheres the colours of the spheres in the Queen Scale, and the paths the colours of the paths in the King Scale, and there you will have the Minutum Mundum.

The Minutum Mundum is generally referred to as the Paths of the King Scale and the Sphere of the Queen Scale, but technically the Minutum Mundum is all colours of creation in their formation of generation.



LESSON 43

AN INTRODUCTION TO ALCHEMICAL THEORY

Whenever the subject of alchemy is discussed the inevitable question of how does it differ from modern chemistry arises, so the first aspect that should be studied is what alchemy exactly does mean. The Oxford Dictionary considers that the word alchemy relates to chemistry of the middle ages, especially in the pursuit of the transmutation of the baser metals into gold. A further investigation into the name alchemy shows that it is closely allied to the Greek word khemia, which is the name for Egypt, is often used in trying to relate alchemy to an Egyptian source. Unfortunately this appears to be a blind as the real focus of attention should be on the Greek word Khumeia which means pouring. It is found that around the third or fourth century A.D. Khumeia or chemeia was used to describe the work of what could be described to-day as metallurgists. Some 400 years later chemeia or khumeia was altered under Arabian influence by adding the prefix Al, forming alchemia as it was then called. Al is a prefix which injects universal force into a word, the divine, and is from the Persian root ا.

Another interesting story on the root meaning of the word alchemy comes from the Alexandrian Greek alchemist by the name of Zosimos (4th century) who considered its origins lay in the legends of the Book of Chemu which reputedly contained the secrets of the angels and was later given to man. This of course

runs parallel with the biblical book of Enoch which the traveller, Bruce, brought back from Abyssinia in the 18th century.

Alchemy, as a science, not only developed in ancient Europe and Arabia but in India and China (where it developed independently from Western influence) as well. It is in China however that the Taoist doctrines combined the practical task of transmutation of metals (as shown by Marco Polo in his travels) but devoted themselves to spiritual alchemy as well. India also had similar concepts though their overall teachings went more to the spiritual side and like the Taoists involved the study of inner transmutation (by manipulation of the chakra centres in the etheric body). At this point, when referring to the theory of the ancients in connection with metallurgy there is a very fine line between alchemy and chemistry as we know it today. Alchemy is transmutation through consistent heat over long periods of time, sometimes years, on just one experiment.

Though alchemy is most commonly associated to metals it does in fact cover the three basic worlds of animal, vegetable and mineral. The animal world is man and relates to organic transmutation through meditative means and this is called spiritual alchemy. The vegetable world is one what could be described as herbalism but differs considerably from the mundane meaning of the word. In the vegetable world we find our first major alchemical division. This is the practical use of transmutation of base herbs and their extracts without the spiritual qualities used in the animal world, and the practical combined with the spiritual

(using meditation and or ritual for the impregnation of the vital forces of nature). In the mineral world we come to the mecca of the alchemist who, like his predecessor, uses both practical and practical/spiritual concepts in his work. It has been said that the highest aspiration of the alchemist in this world is to turn base metal into gold, however the main goal of the alchemist is the elixir of life, for in the physical life, as man, there is nothing so precious as immortality.

In Egypt, alchemy of a sort did exist though no one is certain how advanced they were save for the series of documents bound together under the title of the Leyden Papyrus which contained an approximate total of 75 processes which mainly deal with the mineral world. It is here that alchemical terminology such as mercury, quicksilver, powdered earth, blood of the serpent, seed of Hercules etc are first noticed in any quantity which shows that the processes were more than just standard chemical reactions.

Though early developments in alchemy are obscure, their terminology is multifaceted. Not only can it apply equally to the precise moment of an experiment, or to transmute a substance, but it can also be used in psychology as well. Both Carl Jung's mammoth works on alchemy and psychology and Israel Regardie's book 'Philosophers Stone' use a psychological approach which can be tied in with Western hermetic philosophy.

When studying many of the old alchemical texts the student will constantly find himself in a maize of symbology which is

often, contradictory due to the fact that (a) alchemists often used their own sets of private symbols, which if compared with other sets of alchemical symbols would show overlaps, and in many instances the same figure would have a number of different meanings, and (b) certain alchemical manuscripts were written about a particular stage an experiment was at, and the student will have to guess what it is or reach it himself on a practical level before he can understand it correctly.

A good example of this are the various steps and stages cited by alchemists. Some use a seven, eight or a twelve stage system but this depends entirely on the alchemist and the experiment, seven and twelve stages are the most common though these even differ in step allocation when placed side by side with other alchemical texts. At first glance one will think that they cannot all be right but most of them do work, but the step allocation is often due to astrological timing which applies not only to the time the experiment starts but also must harmonise with the astrological birth time of the alchemist as well.

In astrology you have the four elements, in alchemy you have the four stages which are denoted by their colourings and are analogous to each other. These are the blackening, reddening, yellowing (this stage was dropped about the 16th century in favour of only three because it was a transition stage and difficult to observe) and the whitening. For the purposes of balance the yellowing state has been reintroduced though modern alchemists consider it a part of the reddening.

The next step is a seven stage system made famous by Paracelsus who linked each alchemical step to the energies of the seven planets. Some of the steps have been placed in varying order by alchemists but this is mainly due to the fact that the steps apply to the workings on a particular metal which they start to transmute that have a direct bearing on the order of steps taken. If one started to transmute iron then copper he would adjust his preparation to start with the energies of the metal he is to start with. The following seven stage system is in fact an amplification of the previous four stage system. This can be identified by colour which showed that a more discerning eye was needed to identify the seven steps than the four.

- 1.Calcination
- 2.Sublimation
- 3.Solution
- 4.Putrefication
- 5.Distillation
- 6.Coagulation
- 7.Tincture

We now come to a twelve stage system of alchemy which is a further refinement of the seven stage system. Again colour identification is paramount and a twelve stage system even more complicated. These energies are allied to the zodiac signs which are as follows:

- 1.Calcination
- 2.Dissolution
- 3.Separation

4. Conjunction
5. Putrefication
6. Congealation
7. Cibation
8. Sublimation
9. Fermentation
10. Exaltation
11. Multiplication
12. Projection

In alchemy there are in fact three basic principles that all alchemy attains to and this is the separation of the sulphur, salt and mercury from the prima materia. This not only applied to the physical experiments but to the alchemist as well, because transmutation is a process of give and take with not only the prima materia of the experiment undergoing a change but also the director of that force which is of course the alchemist. In Kabbalistic terminology the Yechidah relates to Philosophical mercury, Chiah to salt and the sulphur to the Neshamah, all of which are quite apart from the four or twelve stages of alchemy.

Some years ago in the book Philosophers Stone, Israel Regardie expounded the magnetic theory of alchemy which in fact is the core essence of transmutation applying to what happens to the alchemist as well as the experiment. The alchemist of old when performing his experiment would start to revitalise and change part of his aura (i.e. its magnetic quality) which would literally pass on a magnetic charge to the metal or plant being manipulated and which would give the needed link between alche-

mist and experiment. This aspect of alchemy is vital and it is the control mechanism to transmutation. The forging of the magnetic link during the experiment was not always done on a conscious level by the alchemists of old, and in modern times alchemical ritual work has been introduced to establish this link on a conscious level to control and manipulate it. It is usually at this point that the failure occurs in an experiment even when astrological times have been carefully worked out before starting. From a simplistic viewpoint the aura can be broken down into seven sheaths (or twelve for that matter), and when the link during the experiment is correctly controlled (such as during ritual) each of these in turn establishes a rapport or link with the plant or metal to be worked on.

If one was using a metal like copper he would activate the part of the aura that would be in empathy with copper and the steps or stages would start from this point. The old alchemists usually unconsciously established this rapport at first during plant or metal selection as it was done with great care. The result being that the selected material would be cared for with tender care and devotion, and in many instances for the alchemist it became a living breathing organism that he named appropriately (which was usually a figure from mythology).

SUGGESTED READING LIST

Philosophers Stone by I.Regardie

Alchemists Handbook by Frater Albertus

Alchemy pre-Egyptian Legacy, Millennial Promise by R.Grossinger

Alchemy the Great Work by Cherry Gilchrist

Gold of a Thousand Mornings by Barbault

The Alchemist of the Rocky Mountains by Frater Albertus

Alchemists and Gold by Jacques Sadoul

Suggestive Inquiry into the Hermetic Mystery by Mary Anne Atwood

Metal Magic by Mellie Uyldert

Lexicon of Alchemy by Marin Ruland

MENTAL TRAINING

THOUGHT CONTROL (continued)

exercise

By now you should be adept at controlling your thoughts at will, even to the stage of stilling your mind, and have taught yourself to focus on a single point, thought or image. Do not enter or loose yourself in that thought or image as that is weakness of Will, for you must make all movements or thoughts through Will alone. Now do the following exercise:

You must learn to still your mind and prevent any thoughts at all from entering. You must not occupy yourself with any intruding thought. They must be dissolved immediately until you attain a self invoked fully conscious blankness (stillness) of your mind with a total awareness and alertness. Set aside your own private time to practice this until you can invoke this state of mind at an instant. The following lectures will assist you in this exercise. Keep this exercise for the span of your life as it sharpens your mind, strengthens your memory, awareness and consciousness.

